Creativity, Innovation and Entrepreneurship in Music Business Education

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Abstract
This study surveys existing literature, which place music business entrepreneurship in context, in terms of traditional business entrepreneurship. Considerations of the music business entrepreneur sit within a larger discourse of entrepreneurship, creativity, innovation and popular mythologies around the differences between typical entrepreneurs and music business entrepreneurs. This research concludes by making some observations regarding music business curriculum.

Keywords: Music business education, music entrepreneurship, music industry, music business creativity, music business innovation, music business curriculum

1 Introduction

The prevailing view in the music industry is that an education in the field of music business is not required; all that is needed is 'gut instinct' and intuition is a more likely determinant of success. Some courses (in Australia at least) have developed with little or no genuine input from the industry, which rarely requires employees to possess a qualification in the field; however, they do claim to value the entrepreneurial spirit of potential candidates. Courses have developed with entrepreneurship in mind and often have large components dedicated to developing entrepreneurial skills. There are two parallel worlds – one of a growing field of education and the other of an increasingly complex industry that largely ignores the existence of the education programs. There has not been much thought given to best practice in linking the courses to the as yet

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undeclared needs of the industry. Music business refers to all of businesses that operate the managerial and organisational processes involved in the production, distribution, promotion and consumption of creative works and all of its sundry products, services and activities linked to the music industry. This includes, for example, record companies, publishers, retailers, distributors, concert promoters and event management.

There are a number of overlapping concepts to be considered in the largely creative act of writing, performing and recording music that contribute the cultural texts required by the music industry to exist as economically viable and entrepreneurial entities. In addition there is the growing complexities and fragmentation of the music industry as it enters the digital age where diverse income streams become the norm and innovation is required by industry personnel in order to maximise opportunities in this complex new environment. There has been an increasing professionalisation of the music industry, which requires industry personnel to acquire more complex skill sets. Notions of creativity, innovation and entrepreneurship need to be applied to music business education.

This paper, which is largely an overview of existing literature, aims to connect notions of creativity, innovation and entrepreneurship within the context of music business education.

2 Defining the contemporary music industry

Since the 1980s there has been a growing cognizance of the cultural and economic value of the contemporary music industries, particularly in terms of government awareness of the commercial value of the sector. This growing interest has given rise to a number of attempts to identify the music industry and to define its sectors and activities. Commonly an industry can be defined via a study of its outputs resulting from its industrial activity (Wikstrom 2009: 47). This view leads to the music industry being broadly defined by lists of outputs such as *"musical theatre and other performances; production and sale of sound recordings; admin-*

istration of copyright in compositions and recordings; manufacture and distribution of musical instruments and of professional recording and amplification equipment; and education and training" (Laing 2003: 433). An alternative view considers the types of businesses that participate in the industry. The Blair Labour Government's Department of Culture, Media and Sport (DCMS) defined the music industry by dividing it into 'core activities', 'supporting activities' and 'related industries' (DCMS 1998). Laing (2003) notes that the Music Industry Advisory Council (MIAC) in Australia took yet a different approach to defining the music industries, stressing that the *"activities of the music industry involve a chain of different professions, each of which adds value to the creative work of musicians and composers"* (Laing 2003: 433). The MIAC saw that there were two levels of investment in creative music works: primary investors who would supply financial and other resources to exploit the creative work (likely to be record companies and artists managers for example); and secondary investors and facilitators who provide specialist services and advice (likely to be accountants and lawyers for example). There is a strong case that what is often referred to as 'the music industry' is actually better referred as 'the music industries' (plural) as it is in fact, at least in a post- 2000 view a collection of *"disparate industries with some common interests"* (Williamson & Cloonan 2007: 305). For the purpose of this study I will follow the MIAC's value chain definition and I will refer to the music industries (plural). Viewing the music industries via a value chain model offers a good fit with a number of early attempts to define the structure of the music industries (Hirsch 1970, 1972; Burnett 1989; Leyshon 2001), and it also assists in providing a clear view of the competing agents that make up the music industries as a field. Each step in the value chain shows the competing interests and the ways in which these agents are also in partnership with each other to achieve their power related goals.

3 Entrepreneurship

The study of the entrepreneur is a relatively recent academic pursuit (Landstrom et al. 2012). Despite substantial academic investment over several decades, the concept of what constitutes an entrepreneur is still elusive. It is a contentious term, meaning many things to many people (Hisrich 1990). In order to understand the music business entrepreneur we must first explore scholarly work that deals with the generic business entrepreneur, and related meanings of the creative entrepreneur, before considering the mythologies and rhetoric often attributed to music business entrepreneurs. In order to examine the student or entrepreneur in training in the context of their entrepreneurial development, three key areas of influence on entrepreneurial outcomes from start-up will be considered. The Praeger Perspective series on entrepreneurship (Minniti et al. 2006) considers entrepreneurship from three perspectives; People, Process and Place. The section on 'People' adopts a broad view of the existing academic literature around entrepreneurial character traits and signals the 'cognitive, economic, social and institutional factors that influence entrepreneurial behavior' (Timmons & Spinelli 2009: 46). 'Process' follows the decision-making processes and choices that are taken in an entrepreneurial lifecycle, with an emphasis on idea generation to new venture start-ups, while 'Place' refers to the contextual, environmental factors that influence the entrepreneur. These three terms provide the broad context in which to consider entrepreneurship studies in terms of the possibility of influencing the student or entrepreneur in training.

People

Much of the existing and early academic work on entrepreneurs concentrates on the 'construction' of the entrepreneur focusing on the person (Schumpeter 1934; McClelland 1961; Kirzner 1973); character traits, environments, skills, special qualities and personality are all important factors in successful entrepreneurs. The inference is that if a person can build these traits within themselves, success will be guaranteed. For example, Timmons & Spinelli (2009: 42) state that *"… effective entrepreneurs are internally motivated, high-energy leaders with a unique tolerance for ambiguity, a keen eye towards mitigating risk, and a passion for discovery and innovation"*. There is the inference that such traits can be learned and practised, and eventually mastered. Timmons & Spinelli (2009) suggest that if we are able to review and combine the existing academic literature on the entrepreneurial personality, we can reveal the character traits required to determine a potential entrepreneur with a stronger chance of success than a non-entrepreneur that does not possess the commonly seen character traits.

Timmons & Spinelli (2009: 45) provide an overview of the existing work on entrepreneurial people, synthesizing over 50 studies to determine attitudes and behaviors in entrepreneurs that can be acquired, and those that are desirable. These characteristics are considered an undeniable core, which each entrepreneur either has or does not have. Entrepreneurs are born with certain character traits and are simply made better with other behaviors and attitudes that can be *"acquired, developed, practised, and refined through a combination of experience and study"* (ibid.). Timmons & Spinelli's seven dominant themes of acquirable and desirable attitudes and behaviors of an entrepreneur are largely economically based character traits. They give little consideration to sociological or psychological discourses.

Hisrich (1990) considers the construction of the entrepreneur from a psychological perspective. Much like Timmons & Spinelli, Hisrich synthesizes existing work with a view to producing common psychological themes in the potential constitution of an entrepreneur, taking into account the desirability and possibility of being an entrepreneur; the childhood family environment of the entrepreneur; the education level of the entrepreneur and spouse; personal values, age, work history, and motivation of the entrepreneur; and role models and support systems (Hisrich 1990: 209-215). Hisrich insists that there is no such thing as a 'typical' entrepreneurial background; there will always be exceptions to the rule. He notes that *"… although many of the various aspects of an entrepreneur's background have been explored, only a few have differ-*

entiated the entrepreneur from the general populace of managers" (ibid.: 211). Hisrich's work suggests that although there is some evidence of common themes and broad psychological traits among entrepreneurs, they cannot be relied upon to predict entrepreneurial behavior. There are similarities to the attributes listed by Timmons & Spinelli: again, there is an inference that if you review and synthesize past literature, the dominant psychological traits of successful entrepreneurs will be revealed, and how the likelihood of entrepreneurial success can be measured. Yet there is little evidence of this approach working in reverse. In addition there are too many other elements are at play, such as the disciplinary lens through which the entrepreneur is being viewed, the opportunities presented to the entrepreneur and factors related to the potential entrepreneur having an opportunity to serve an apprenticeship.

There is a focus on common 'age windows' and amounts of time spent preparing to start the entrepreneurial journey, suggesting that successful entrepreneurs are *"likely to be older and to have at least 8 to 10 years of experience"* (ibid.). Apprenticeship time is required as a vital aspect of entrepreneurial education. The term 'intrapreneur' appears throughout the literature (Pinchot 1986; Hisrich 1990; Thompson 1999) and is used to refer to the type of employee entrepreneur who is working within an existing firm thus serving a period of time as an apprentice. These suggestions match the conclusions of Hisrich in terms of professional support networks. One common area of agreement is that successful entrepreneurs tend to know (or have known) other entrepreneurs before commencing their own entrepreneurial journey. This implies that the skills needed for successful entrepreneurship may be diverse, but they also can be learned. The concepts of apprenticeship and intrapreneurship are clearly linked. The leap between apprenticeship and intrapreneurship, to undertaking an actual venture, depends on the entrepreneur's ability to spot an entrepreneurial opportunity; the possession of prior information; and the cognitive properties necessary to value it (Shane & Venkataraman 2000: 220-224).

Is it possible to determine if the possession of the required cognitive ability can be measured via the study of character traits? Bygrave & Zacharakis think not; indeed, attempts to prescribe important characteristics to entrepreneurs has been based on *"flimsy behavioral research into the differences between entrepreneurs and nonentrepreneurs"* (Bygrave & Zacharakis 2004: 52). For them, further research has shown that entrepreneurs have a higher locus of control (a higher desire to control their own fate) than non-entrepreneurs, and that there is no neat set of behavioral attributes that can predict who will and won't be an entrepreneurial achiever. Achievers appear in all fields and within all types of personality traits; the thing that they have in common is their desire for achievement. Bygrave & Zacharakis (2011) present the '10 Ds' to describe characteristics found in entrepreneurs that show direct correlations to Timmons & Spinelli's list of common attributes. This reveals that regardless of how the distinctions are made, or the types of language used, there are similarities in characteristics, behaviors or techniques used by entrepreneurs. Perhaps the most consistent theme in the study of entrepreneurial people is the need to try to find categories that show common ground between entrepreneurs. Rather than trying to build these lists of character traits, regardless of the discipline through which it is viewed, are there other ways of looking at the potential of a person to become an entrepreneur?

Shane & Venkataraman (2000) argue that entrepreneurship should be seen as a process and not as the embodiment of a type of person at all. Instead, entrepreneurial opportunities must present themselves in order for entrepreneurship to follow, rather than the suggestion that some people are more likely to be entrepreneurs than others. They see the opportunity as the start of the process, not the person. They also suggest that it is the possession of prior information that assists the entrepreneur to identify the opportunity, which leads to entrepreneurial activities. No two people share all the same information at the same time, so it is information and opportunity that are more likely drivers of entrepreneurial activity. The alternate point of view, in terms of characterising entrepreneurs and character traits, is to take a psychological approach, as Hisrich does. While it is not entirely possible to marry Hisrich's traits to those of Bygrave & Zacharakis and Timmons & Spinelli, the approach is still the same: the desire to characterise and to attempt to recognise a potential entrepreneur via discrete character traits. The principle that entrepreneurial success is likely to come from a set of predetermined, or possibly acquired, traits is an assumption in much of the literature.

Chell (2008) considers issues relating to disciplinary lenses and contends that when economists (for example) have examined the 'entrepreneurial personality', the results have inferred that an entrepreneurial personality exists, but those results have been skewed by the bias of the particular disciplinary perspective (Chell 2008: 245-249). Sociologists are more likely to *"focus on the entrepreneur from the perspective of the socio-economy and society"* (ibid.: 245). Chell refers to Shane & Venkataraman (2000) and their emphasis on the 'opportunity nexus', and suggests that psychology approaches were (at least initially) obsessed with three traits: *"the need for achievement, the internal locus of control and propensity to take risks"* (Chell 2008: 247). Later research in this field centres on *"opportunity recognition, proactive personality, self-efficacy, social competence and intuition"* (ibid.). These traits are more solidly focused on the cognitive capacity of the entrepreneur and entrepreneurial process rather than simply character. This blurring of traits with processes makes it even harder to measure common traits in entrepreneurs. The crossover between personality and process is demonstrated by Chell as the concept of 'affect', which is defined as being *"indicative of what a person feels about an idea, the importance they place on it and how they believe it is valued: it is thus a crucial aspect of a person's drive and motivation"* (ibid.). The recognition that an opportunity exists may fall into the 'process' category, but how the person feels about the opportunity falls into the 'people' category. Chell concludes that it is possible to use all three disciplines to create an interdisciplinary model of the entrepreneurial personality. First the flaws in each disciplinary model must be removed and then the strands of similarity combined. However, the model needs to be more than a simple list of traits; it needs to also consider in a holistic way the social-economic environment, 'agentic related interactions' and the 'cognitive affective ability'/capability of the entrepreneur (Chell 2008: 255-256). In this way the individual is defined in terms of 'cognitions, affect and behavior' (Chell 2008: 247-249). Chell observes that entrepreneurs do engage in particular behaviors that are typical of entrepreneurs when observed in this multi-disciplinary way.

Chell's model gives a far richer and more detailed view of the entrepreneur, bringing together multi-disciplinary views. Her model allows for a greater understanding of the entrepreneur as a complex social construction that is prone to exceptions to the rule and contradictions. The implication from an education and training viewpoint is that perhaps not everybody can become an entrepreneur. Anyone can pursue a career in the area and attempt to develop the requisite skills and motivations, but not all are likely to be successful. In a more practical way, Chell suggests that entrepreneurial training should be focused on students' judgmental decision-making, enabling them to be more discerning about which opportunities are good and which are poor. An emphasis should be placed on opportunity formation, increasing self-awareness and developing social and interpersonal skills (Chell 2008: 267).

Process

Understanding the entrepreneurial process enables understanding of the practices of successful entrepreneurs. The literature suggests principles that can be identified, taught and learned in terms of the entrepreneurial process and decision-making. What is less clear is the extent to which external factors impact upon the entrepreneurial process. By understanding the processes that are likely to be followed, are we more able to identify or train successful entrepreneurs and is there a process template that successful entrepreneurs employ?

Timmons & Spinelli (1999: 101) suggest core fundamental processes account for a far greater chance of entrepreneurial success, regardless of business type, size of business, personality traits, geographical features or technologies. These are controlled components of the entrepreneurial process that can be measured and assessed, influenced and altered if they need to be, to improve the ventures' chances of success (ibid.: 109-110). The process starts with the recognition that an opportunity exists, followed by a willingness to act on the opportunity in the face of potential risks (ibid.: 111- 112). The entrepreneur then progresses to a calculation of the potential risks in order to shift the odds of success in their favour as they carefully balance the potential risk to reward while ensuring that the most is made of limited resources (ibid.). They add that the "Timmons model" is fluid and adaptive and can occur many times over before success is achieved (ibid.: 116).

Moore's (1986) model takes a far more linear approach, suggesting that the differences between entrepreneurial people, processes and place are limited. The process has a step-by-step format, unlike the Timmons model, which allows for greater ambiguity and influence of external forces. In Moore's model four external categories are crucial: personal attributes, environmental factors (place), sociological factors and organisational forces. The entrepreneurial process in this sense is fairly simple and linear in its design (innovation meets a triggering event which drives implementation and eventually growth of the business). Yet the external non-process factors have significant impact upon outcomes, many of which are out of the entrepreneur's control. This makes it difficult to suggest that a simple template of entrepreneurial processes could be created or followed; there are too many impacts from external forces to consider.

Bygrave & Hofer (1991) support this view, suggesting some crossover between the study of people and process. Their model shows the entrepreneurial process viewed through the lens of the entrepreneurial person as an "ideal" model of entrepreneurship (Bygrave & Hofer 1991: 17).

This model suggests that it is problematic to attempt to create a mathematical model that reveals the ideal entrepreneurial process because of the human elements (and therefore unpredictable variables) listed above. These models of entrepreneurial process explain certain behaviors that entrepreneurs have displayed; they are not models of best practice that prospective entrepreneurs should follow to ensure success. They take a positivistic approach to explaining the steps needed to ensure entrepreneurial success. With this in mind, one must consider the following questions: do different types of entrepreneurs have different approaches to their processes? If their approaches are recognisably different, do entrepreneurs who display different strengths and weaknesses in terms of character traits show strength or weaknesses in their approaches to certain parts of the process models? The positivistic standpoint is too simplistic to allow for the range of entrepreneurial processes and character traits that can be observed in successful ventures.

Place

The third lens is that of entrepreneurial place, which considers the environmental factors that are likely to encourage successful entrepreneurship. Does location have any significant effect on entrepreneurial outcomes? This section will also consider similarities with entrepreneurial process and people, and the implications for best practice to ensure entrepreneurial success.

Rice & Habbershon (2007) suggest that entrepreneurial place is really a discussion about the flow of resources. This posits an input-output model, with the acquisition of resources by the entrepreneur occurring at the same time as the delivery of value to the environment (Rice & Habbershon 2007: viii-ix). The effectiveness and the efficiency of the input and outputs of the business are largely affected by the place in which it does business. External factors (e.g. global forces, government policy and infrastructure, educational environment, population and societal factors, population factors and industrial conditions) and internal influences (e.g. ways of doing business, organizational processes and systems, stage of development, organizational culture, sources of capital, stakeholder relationships, market channels and outlets and the entrepreneurial team) are crucial (Rice & Habbershon 2007: xi).

Hisrich argues that an entrepreneur is more likely to emerge from a place where the culture is to value the successful creation of a new business than a place where new business creation is seen as less desirable. He gives the perhaps somewhat dated example of the USA having a high desirability for new venture start-ups and the Soviet Union having a lower desirability (Hisrich 1990: 210). Teachers have a significant role to play in terms of entrepreneurship and career paths, where 'a strong education base is almost a prerequisite for entrepreneurial activity and company formation in an area' (ibid.). Peers are also important as they provide positive reinforcement. Government's role can include attractive tax rates, a country's infrastructure, utilities and economic stability (ibid.: 201-211). Rice & Habbershon (2007: xiii) add to this, suggesting that entrepreneurial activity generates more entrepreneurial activity, which in turn can create entrepreneurial regions like Silicon Valley. Silicon Valley is an exemplar because there are a high number of 'high–tech' entrepreneurs, potential investors, landlords willing to offer cheap rent to state-ups, and credit companies willing to take risks and even politicians who are supportive. Bygrave & Zacharakis (2004: 52) link the idea of having an entrepreneurial mentor as being more related to place than to people. The recurring use of Silicon Valley as the perfect example of an entrepreneurial place is at the expense of equally useful locations, for example the Bollywood and Nollywood film industries of India and Nigeria (McCall 2004). In terms of Rice & Habbershon's criteria, such places would perform quite poorly. In addition, Rice & Habbershon's conclusions read as a list of recommendations for government support of entrepreneurship.

Perhaps of equal importance to entrepreneurial people is to review entrepreneurial actions. Possession of the suitable character traits, process and place are not enough to ensure the entrepreneurial activities take place (much less to ensure success). Action is required from the entrepreneur and their actions may allow them success even if they do not fit the models presented in this section. Mishra & Zachary (2004: 4) argue that entrepreneurial actions are often overlooked. Shane & Venkataraman (2000: 217) similarly argue that most researchers consider only what an entrepreneur is, and what he or she does, at the expense of the presence of opportunities and enterprising individuals; concentration upon *"attributes confound the influence of opportunities and individuals"* (Shane & Venkataraman 2000:. 128). 12 years after their initial paper, Shane (2012: 14) laments that

"… we still have a limited understanding of how the business ideas formulated by entrepreneurs affect their decisions to exploit opportunities, as well as what influence the difficulty and risk inherent in the pursuit of opportunities have on the exploitation decision. Our understanding of how context influences the identification and exploitation of opportunities continues to be sparse, with very little learned about the impact of institutions and firm characteristics on these processes. Last, we have not explained much about the process of identifying and exploiting high-potential opportunities …"

Putting opportunity and action at the forefront shifts the focus away from individual traits based theories. Yet *"at any point in time, only some subset of the population will discover a given opportunity"* (Shane & Venkataraman 2000: 221). Further, Carroll & Mosakowski (1987) conclude that entrepreneurial behavior is transitory; and Shane & Venkataraman (2000) cite Reynolds & White (1997) as well as Aldrich & Zimmer (1986) who suggest that between 20 percent to as much as 50 percent of the population engage in entrepreneurial behavior. If such a large number of people engage with entrepreneurship in a transitory way, is it reasonable to only attempt to categorise them by a simple list of character traits? This requires consideration of some of the wider social and industrial contexts in which entrepreneurship has been examined.

4 Innovation

Schumpeter (1934) was the first to make the distinction between invention and innovation by suggesting that small entrepreneurial firms were the sources of most innovation. Academics such as Brooks (1982) (who distinguishes between technological innovation and social innovation) and Mansfield (1968) (who introduced the notion of incremental and radical innovations) have added to our understanding of innovation not needing to be just product focused or radically new. Afuah (2003) defines innovation as *"the use of new knowledge to offer a new product or service that customers want"*. However, this definition excludes processes innovation (changing the way that business is conducted) and systems innovation (changing the way processes are controlled and organized). Despite the type, the emphasis is on the commercialisation of a new product, service, system or process: there has to be an audience interested in receiving the innovation for the innovation to truly take place. Tschmuck (2012: 197) argues that innovation follows after invention: *"an innovation has occurred only after the invention is successfully put on the market … we must not equate the inventor with the innovator"*. The invention, the prototype or the ideas are precursors to the innovation. Weisberg (2012) suggests that innovation is the outcome of the creative process plus other market forces that are attached to the product, service, system or process. Unlike entrepreneurship, there is less discussion around the innovators' likely characteristics but there is a focus on models of innovation and impact of various models on firms from an economic point of view. Afuah (2003) highlights five kinds of individuals that have been identified as playing key roles in recognising potential innovation and exploiting opportunities. His discussion focuses on the person's knowledge and skills, style of management or leadership or a person's position within a firm. Missing from the discussion is an analysis of character traits of those individuals involved in innovation. Townley & Beech (2010) include products and processes (using the example of desk top publishing as an innovation) and the impacts of control, stating that the more tightly creativity is controlled the less likely innovation is to occur therefore industry has a role to play in the management of innovation and creativity.

Wilson & Stokes (2005) argue that managing creativity and managing innovation are two different processes. Creativity is "the generation of new ideas" (ibid.: 366), which they argue is principally an individual act that ultimately relies on interactions from others within the same field (evoking parallels with Bourdieu). Innovation is the successful exploitation of new ideas which is generally a collaborative effort involving venture capitalists, lawyers and industry professionals, in order to leverage resources (Wilson & Stokes, 2005). Managing creativity and managing innovation require different levels of collective activity, carried out by different agents.

5 Creativity

Creativity is most commonly aligned with the ability to think of something new, a novelty or originality that can be acted upon to create something that did not previously exist (Tschmuck 2012: 213). In addition there are definitions that include the criterion of usefulness (Lumsden 1999), appropriateness as a solution to a problem (Amabile 1983) and that the creative accomplishment must be intentional (Weisberg 2012). Boden (1994) discusses the differences between everyday creativity (coming up with a new cooking recipe for example) and capital 'C' creativity which involves adding to a domain of knowledge. She describes these differences as 'P-creativity' and 'H-creativity'. P- creativity is personal, the value coming from that person having not had the idea before. H-creativity refers to historical creativity, where the creativity is both personal and no one in human history has had the idea before (Boden 1994: 77). This section will consider several different definitions of creativity and the differences between artistic and other forms of creativity. Weisberg's (2012) review centres on the notion of the genius, the creative individual who is able to make conceptual leaps 'outside the box': *"the genius view shapes much of modern psychologists"* thinking about creativity (ibid.: 5). For Weisberg (2012: 247-248), trying to make distinctions between creative thinking people and non-creative thinking people is problematic; he suggests that creative thinking is an ordinary act, that we all possess the ability to do creative thinking and to have a creative capacity.

Csikszentmihalyi (1996) notes that when we are involved in creativity we all feel similarly: the type of creative output may vary but at its heart creative people share the joy of discovery, of problem solving and of being able to express an observed relationship in a simple form.

Csikszentmihalyi (1996: 110) describes this creative mode as experiencing 'flow', when *"things were going well as an almost automatic, yet highly focused state of consciousness"* regardless of the type of output or field of creativity. This applies to just about any activity that a person can be seen to enjoy doing; there are elements that are regularly mentioned in descriptions of how it feels to have an enjoyable experience. The process of creativity, which Csikszentmihalyi defines as the production of novelty, is *"one of the most enjoyable activities any human can be involved in"* (ibid.: 113). It is the process of being creative that is important. McIntyre (2003 quoted in Morrow) observes that Csikszentmihalyi moves the debate from 'what is creativity?' and 'who is creative?' to 'where is creativity?' in terms of complex interactive systems and the interrelationships of Bourdieu's individual, field and domain. McIntyre dismisses the notion of the single creative genius creating in isolation; rather, creativity occurs in complex systems of interaction. Morrow (2006) uses this to support his argument that both artistically creative and managerially creative people enjoy the state of 'flow' that fits within this more widely defined version of creativity.

Toynbee (2000) looks at creativity as it applies specifically to the music industry, and places the musician at the centre of the field of creativity. Drawing on Bourdieu's work on cultural production, he argues that the musician (or the artistic creator) draws on a range of possible choices available within their habitus and then applies the rules of their field to their creative practice.

Bourdieu (1993) uses habitus to mean the mix of dispositions, which inform subjectivity and ultimately actions. A 'field' is a 'space of positions' governed by rules which are proper to it (Bourdieu 1993: 72). Habitus involves the formation of a worldview in the form of knowledge, inclination to act in certain ways, methods of problem or conflict solving that manifest in a person in unconscious ways. From the available conditions of habitus and field, individuals make their creative choices, but the conditions are set by wider societal and structural norms, and concrete situations. In this context, Toynbee (2000: 35) suggests that musical creativity is made by those *"who make musical differences in the* *form of texts, performances and sounds"*. He adds however, that the differences are likely to be incremental, that the *"unit of creativity is a small one"* (ibid.). Toynbee observes that Bourdieu 'imagines the artist's career in terms of a sequence of key moments in the complex interrelationship between field and habitus. Each moment produces possible constituents of the next one' (2000, p. 38).

Both Csikszentmihalyi and Bourdieu put forward systems models, arguing that creativity is the result of interacting with systems and making judgments beyond the individual creator. Csikszentmihalyi concludes that *"… creativity does not take place in an individual's head but in the interaction between individual thinking and socio-cultural context"* (Csikszentmihalyi 1996: 41). Bilton (2007) argues that it is these systems and contexts that give the creative work and individual talents both meaning and value. There is a two-way exchange, where the systems (society at large, the individual's habitus, audiences, and business systems) help inform and ultimately influence the act of creation and the systems give definition to the ultimate usefulness and value of the creative work itself. This is a valuable leap in conceptual thinking and has possible implications in terms of the music industry. It is impossible to think of the music industry as only a creator of cultural texts, equally the music industry cannot stand alone as a purely economic activity. The music industry operates as system where culture and commerce are equally important.

6 Creative entrepreneurship

The links between innovation, creativity and entrepreneurship are considered in the emerging field of creative entrepreneurship; much of the literature concentrates on the self-managed artist, that is, the creative individuals who find themselves undertaking business-related tasks as well as creative ones. Aggestam (2007) reminds us that defining and identifying entrepreneurs continues to be problematic. Defining a creative entrepreneur is even more so. Creative entrepreneurship is focused on the entrepreneurial development of ideas and creative works. The creative entrepreneur is primarily concerned with the creation and strategic commercial exploitation of creative or intellectual capital. Eikhof and Haunschaild (2006) argue that this conflict between art and business results in most creative entrepreneurs having to integrate two personalities; it is

"… their identity as an artist, which provides them with work motivation and creative impetus, and their identity as a 'small firm' (Menger 1999), which enables them to make a living out of being an artist" (Eikhof & Haunschaild 2006: 234).

In terms of character traits used to describe creative entrepreneurs, Howkins (2001: 125) defines them as being persistent, even in the face of others not believing in their talent. As a result of their persistence they become deeply and passionately engrossed in their work, even at the expense of actually making a profit. Howkins (ibid.) insists that *"their job is to believe and imagine"*, which results in the development of a 'sixth sense' for what works within their particular field. They are more likely to be 'lone wolves' in the sense that they are more interested in the creative project than management or financial structures. Howkins (ibid.: 130) asserts that there are five characteristics common in creative entrepreneurs: vision, focus, financial acumen, pride and urgency. Much like the examples of entrepreneurial character traits suggested in the previous section, Howkins continues the obsession with listing character traits but with potentially two areas of at least slight difference: Pride – creative entrepreneurs must believe in their idea and that in fact they are the only person who can make it work (ibid.). Their pride and ego is seldom dented by failure. Howkins' second point of difference is urgency – creative entrepreneurs always want to achieve their goals immediately. Many of their ideas are 'right now' ideas.

Poorsoltan (2012: 85) looks at character traits in artists compared to generic business entrepreneurs in more detail and identifies tolerance for ambiguity, risk-taking, and internal locus of control as the *"the most agreed upon traits ascribed to entrepreneurs and have been mentioned and tested by many authors"*. These are also present in creative artists are who are found to be tolerant of ambiguity, are prepared for unstructured situations and are risk takers because the simple act of the creation of new things requires them to take risks. They must be risk takers in order to stand out in highly competitive creative environments. Artists also have internal locus of control: *"… creative people not only are risk takers, and are comfortable with ambiguities, but also believe in themselves and state they are in control of their decisions and activities"* (ibid.: 83).

Are there perhaps more subtle character traits that have less in common with the traits listed by Timmons and others that help creative entrepreneurs to achieve successful outcomes? Fillis & Rentschler (2010: 5) argue that the common characteristics found in entrepreneurs and creative people are the less obvious ones:

Whiting (1988) identified independence, the drive to achieve, curiosity, self-confidence and deep immersion in a task as the five main characteristics of the relatively more creative individual.

They affirm that although there are differences between the meanings of being creative and being entrepreneurial, there are also many areas of overlap including the similarities with the beginnings of a creative work or idea and the startup phase of a business. They use Amabile (1997) and Hisrich (1992) to demonstrate these similarities, stating that *"entrepreneurial creativity has been defined as the generation and implementation of novel, appropriate ideas to establish a new venture"* (Fillis & Rentschler 2012: 54). However, these lists of character traits on their own do little to help us determine the likelihood of entrepreneurial success. The mere existence of these traits is of less importance than what the person may actually do when presented with an opportunity, looking at creative businesses rather than creative individuals may shed some light on the qualities of managers within these organisations.

Bilton & Leary (2002: 57-58) argue that creative businesses need creative managers as they are *"the brokers who add value to the creative process by directing the traffic of ideas and resources, and by 'matching' ideas, individuals and organisational tasks"*. While they do dismiss the attempts by psychologists to measure or predict common traits found in creative entrepreneurs as having *"never resulted in a consistent pattern or personality"*, they concede that the creative broker will have *"an eye for the market"* (ibid.) and that while not always being creative themselves, they know how to broker other people's abilities. They cite Frith's (1983) 'huckster' as an example of this but state that the role of the huckster (a streetwise, small time broker of music industry acts) is increasingly centralised as corporations develop their own departments and methods. Bilton & Leary (2012) hail the role of the broker in the creative industries and ultimately look to creative managers to broker between the creative talent and those who look to exploit that talent for profit. This view is helpful when considering the role that the music business entrepreneur is likely to play. The view that the creative entrepreneur is far more likely to know how to deal with and monetise the works of others, begins to create a picture that can be applied to the music business entrepreneur. Defining the nature of the work, that is, what they do rather than who they are, is a more important way to define their role.

Beyond Bilton & Leary, the literature on creative entrepreneurs has a tendency to focus on the artist themselves and their entrepreneurial skills. It is less focused on the artist manager. In terms of the creative entrepreneur and the differences between business entrepreneurs as presented by Howkins (2001), Poorsoltan (2012) and Fillis & Rentschler (2012) suggest that it may be possible to produce a more dynamic character trait table to describe the common characteristics and decision-making processes likely to be shared by creative entrepreneurs. Wilson & Stokes (2005) conclude that processes may be different for creative entrepreneurs, as they tend to look inwardly for assistance and collaboration. For others the focus on creative entrepreneurship can be centered on the notion of place. Fillis & Rentschler (2010: 53) suggest that not enough attention is paid to the role of the social environment in entrepreneurial research. Creative entrepreneurship can occur in the most unlikely of places, as creativity often exists in unexpected environments. The view that there is a simple checklist of environmental 'must haves' is too simplistic and takes a positivistic view. Both Howkins

(2009) and Florida (2002) provide these checklists, implying that if a city is able to offer these factors then creative entrepreneurship will follow. At the very least they need to be combined with economic, physiological and sociological factors in much the same way that Chell (2008) provided when trying to define the entrepreneurial personality.

There is a short leap from this overview of creative entrepreneurship to music business entrepreneurship. Discussion of the structure of the music industries exist within a number of wider ideological debates including dichotomies between commerce, arts and culture communities, studies in terms of the arts as a commodity and debates around what industries activities should be included or excluded in various definitions of industry or culture. This paper will not explore the creative/cultural industries debate but will consider the role of the cultural intermediary.

Creativity and creative work is seldom mentioned when considering music business careers in terms of skill sets and attributes. The most common skills and attributes required include communication skills, generalist music industry knowledge and business management skills (Hannan 2003: 3). Hannan's findings demonstrate that in 2003 music business personnel were unlikely to indicate that creativity or partnership were required skills or attributes in their daily work roles: in fact it also shows a general lack of sophistication in identifying skills and attributes required. A far deeper level of analysis of skills and attributes required of music business personnel is offered via the study of cultural intermediaries and creative managers.

There is an inherent interplay between 'gatekeepers', those who decide which artists get to record and release music, and the cultural intermediaries who interact with an artist once that gate has been opened (Negus 1999: 177). By focusing on the collaboration that takes place once the artist has been accepted into the company, rather than a filter model (such as the model offered by Hirsch (1970)), new skills and attributes can be uncovered. The term 'cultural intermediaries' is used to emphasize that *"music industry workers are not simply filtering 'raw materials' or making decisions about 'cultural product' that is passing* *along a chain"* (Negus 1999: 62). Cultural intermediaries occupy a position between the creators of cultural products and the consumers of creative products (audiences). Negus (1999) highlights the work that music industry personnel do in shaping the final product; they are *"reorganizing, circulating and mediating the words, sounds and images of popular music to audiences across a range of entertainment media"* (Negus 1999: 23). Cultural intermediaries do not work as gatekeepers who filter products, rather they act as mediators *"who blur a number of formal distinctions associated with working life"* (ibid.: 63). This is exemplified by music industries personnel often blurring the lines between work and leisure. They attend 'gigs' as part of their 'work', their personal taste in music is a factor when recruiting and there is often demarcation between roles, as a single individual might have a portfolio career moving between being an artist, an administrator and an audience member (ibid.: 63). This view places a greater emphasis on new skills and attributes such as creativity and mediation to the list of possible requirements of music industry personnel. For the purposes of this study, the entrepreneurial activity of the artist manager, as a cultural intermediary provides a link between creative and cultural work on the one hand and entrepreneurial personality on the other.

7 Music business entrepreneurship

Rogan (1988) and Frith (1983) were among the first to present the study of the popular music industry as a legitimate field of study within leisure studies and sociology. It is no surprise that entrepreneurship studies are an emerging sub-discipline within popular music studies. This section determines the differences in music business entrepreneurs, and why the music industry considers their form of entrepreneurship so disparate and disconnected from others. Interestingly, much of the literature that does exist tends to paint the music business entrepreneur simply as a caricature rather than offer behavioural or psychological analysis. These caricatures are presented in something that approximates a chronological order as to how they are perceived to have appeared in music industry histories. Much of the literature focuses upon the artist manager as the entrepreneur; there is less written about other music business roles or music business intrapreneurs.

Some of the existing literature makes reference to the early days of the rock 'n' roll music industry, and the simple approaches of 1950s managers (Rogan 1988). Alan and John Lomax are used as an example of the Svengali type of early rock and roll manager by Barker & Taylor (2007). The pre-1950s music manager tends to be looked at nostalgically for their simple and naïve approaches. Peterson & Berger's (1971) music business entrepreneur is a maverick whose ego and Svengali-like approach to making stars (exemplified by Colonel Tom Parker's management of Elvis Presley) has to be controlled and contained by ensuring that they are accountable to the company at large: *"In the recording industry, environmental turbulence leads to the emergence of entrepreneurship. It is possible, however, that entrepreneurship might be exercised in anticipation of turbulence"* (Peterson & Berger 1971: 104). Given that the paper was written in 1971, perhaps when the study of entrepreneurship (let alone the creative entrepreneur) was still in its infancy, we can forgive them for this simplistic view of the entrepreneur. Given that many of the music industry systems that are in place today stem from the way things were done in the 1960s and 1970s (when the recording industry really boomed) the systems that currently exist have largely been built with this kind of entrepreneur in mind. When considering the decision-making processes of music business entrepreneurs, Peterson & Berger draw on Thompson & Tuden (1959) to define entrepreneurship as 'inspirational strategy' when, under turbulent conditions, businesses traditional methods of leadership are inappropriate. They suggest that music industry processes are almost always enacted in the face of this turbulence, as it is an industry that depends on the rapidly changing tastes of young record buyers. They rely heavily on the work of Schumpeter (1934) to locate the entrepreneur, not as an individual business owner, but more likely a leader in a firm (of any size) who "carries out new combinations" (Peterson & Berger 1971: 98) working outside of normal systems. They define the workings of a record label in three principal functions: production (including A&R), sales and promotion, and manufacturing. The last two tasks are largely standardised, but the production of records by its very nature requires an element of creative entrepreneurship. Their description of the producer and A&R role paints a picture of manipulative Svengalis whose aim it is to trick the artist and those around him into giving a commercially viable product. Peterson & Berger's (1971) maverick music business entrepreneur needs to be controlled to limit the liability that is potentially created through these maverick entrepreneurs and 'intrarepreneurs'. On a basic level entrepreneurial activity is encouraged but there are some requirements that they must adhere to, to ensure that they do not put the company too much at risk, so while they are encouraged to foster business creativity they are limited by forces, such as monitoring their recent track record for producing hits, budgets being approved by senior company executives, spreading the risks across a large number of artists and the hiring/firing policy of businesses dependent on A&R managers' commercial success (Peterson & Berger 1971: 98).

Frith (1983) introduces 'the huckster', an aggressive petty capitalist who has an eye for a quick buck but is also in touch with the needs of the market and can mould talent to fulfill the unmet needs of the market. The huckster is largely a self serving manager who *"will tend to extract as much as he can for the least payment possible from the musicians contracted to him"* (Toynbee 2000: 13). The 'hustler' is also highlighted by Doyle (2011) who rejects the traditional view of the music entrepreneur as some sort of a backroom evil mastermind or Svengali who is out to swindle the musicians. He re-casts the music entrepreneur as a hustler who is partnered with the artist exposing *"the hustler in the artist and the artistry in the hustle"* (Doyle 2011: 169). This view of the music entrepreneur allows us to focus less on the backroom evils and more on the street smarts of day-to-day business running; the focus remains on the artists themselves and the role that they have to play in the hustle.

Toynbee's (2000: 28) music business entrepreneur shows an additional level of entrepreneurial sophistication as he observes that they need to have a *"complex array of skills"* including the ability to *"buy low"*, recruiting artists before anyone else sees their potential and *"sell high"* to the next agent in the distribution chain. They also need to have the street smarts to predict what *"the kids"* will be interested in next but also have the ability to be a *"vulgarizer"* presenting unique new products in a way that is assessable to the mass market (ibid.: 28). He also observes that the music business entrepreneur needs to *"adopt the role of the protector"* as they build relationships with the musicians assuring them that they will not be turned into commodities to be exploited by the larger music industry machine (ibid.).

Negus (1992) considers the visionary type of music business entrepreneur and observes that the typical A&R department worker (the most entrepreneurial of all record company positions) must have a 'vision' of the acts that they partner with, in terms of their musical direction, audience appeal and future development. The A&R manager offers up a pre-assessment of the 'raw talent' that they discover. They then need to convince the rest of the firm that their 'vision' is sound and that the talent is likely to return profits to the company (Negus 1992: 48). As Toynbee (2000: 28) notes, this is contradictory to the common emphasis on *"'following hunches', 'gut feeling', 'intuition' and 'instinct'"*. It may appear simple guess work on the surface (or following a hunch); in fact it is a carefully constructed assessment of the options and opportunities available to the act and a consideration of the potential profits that they may bring to the firm.

McIntyre (2001) examines 'the enabler' type within his broader study of how creativity is produced and exploited, and discusses music industry personnel who are able to act as 'mediators' in terms of artistic output and business decisions. We need to discount the ideal of the *"solitary creative genius"* in the music industry (McIntyre 2001: 140). Using Bourdieu's field and habitus, he constructs the creative entrepreneur working within particular 'fields', which are influenced by music business people in ways that are not always in the control of the creative. McIntyre argues that thinking of industry players as just a filter through which creative works pass is too simple. The industry tends to blur the conventional distinctions of a simple filter because of personal taste, previous success (or lack of success) of the artist and the fact that there is a blurring of the occupations of artists anyway as many of them also act as producers, engineers, performers, studio owners and other related roles. This *"illustrates the potential for music industry personnel to act as mediators in the creative process"* (McIntyre 2001: 151).

McIntyre's music business manager exemplar is the first to show some genuine sophistication and is closer to the kind of music business entrepreneur that is likely to thrive in today's complex industry. Similarly, the 'Creative Manager' is described by Morrow (2006) as a music business entrepreneur who is also a co-collaborator in the creative process, and whose innovative strategic work can be seen as being equally important to the development of the artist. It is not an 'art versus commerce' debate; it is art and commerce. Morrow (2006) looks at creativity in a different manner to McIntyre, arguing that equal attention must be paid to both art and commerce for an artistic career to flourish. He also suggests that focusing too much attention on achieving a successful recording career (i.e. signing with a major record label) risks missing out on all of the other opportunities that an artist manager should be aiming to achieve in the areas of potential income. In this sense, managerial creativity is the key to enhancing artistic creativity, and can be responsible for *"building, developing and nurturing the relationships that form a system, art world or field that generates artistic products"* (Morrow 2006: 368). Artist managers are likely to become more important as income streams diversify, technology changes and traditional business models cease to work. This portrait of the characteristics required of a music business entrepreneur echo the findings of Chell (2008), where the entrepreneur presents an ever-evolving and ultimately unpredictable set of traits, actions and decision-making processes. The music business entrepreneur must carefully assess the balance between risk and reward and the balance between creativity and established systems.

8 Conclusion

Successful entrepreneurial ventures tend to be built around innovation. That is, something new that adds value. Many ideas may be generated before one of them can be identified as a potential innovation, (the innovation does not need to be radical or only product-based). Broadly defined idea generation is centred around creativity, this is certainly the case in the cultural industries where commercial and economic value is considered alongside the cultural or symbolic value of the cultural texts produced. Entrepreneurship focuses far less on invention than innovation. Creativity, innovation and entrepreneurship can exist independently, for example for entrepreneurship to exist, there does not need to be creativity or innovation present at all, merely a person looking to exploit an opportunity. Creativity appears a step before innovation resulting in the creation something new and worthwhile, it can exist for its own sake and not be exploited on a commercial level. Creativity focuses on the novel idea first, not the factors that influence whether or not that idea becomes an innovation. Innovation is bringing a new idea to the marketplace in the form of a new product, service, system or process that allows for the commercialisation of a new product, service, system or process. The continuum can be expressed as follows:

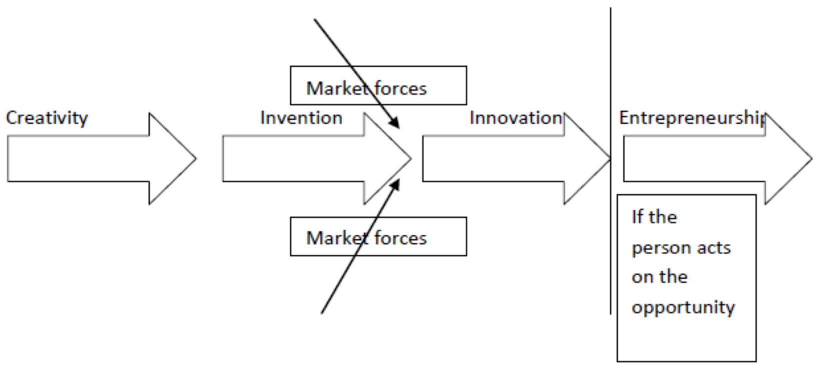

Fig. 1: The process of entrepreneurship

Typically music business education has had a tendency to concentrate on the entrepreneurial training of industry aspirants. There has not been much thought given to the inclusion of creativity and innovation in terms of music business curricula. While music courses focus on creativity, music business courses have focused on entrepreneurship. In much the same way as Engelmann et al. (2012) discuss the training of the classical music 'artrepreneur' and suggest that both creativity and economic principles need to be acquired by music students to develop their careers, innovation and creativity should be included in order to develop their music business students *"careers and scope of action by acquiring and exchanging social and cultural capital within their networks"* (Engelmann et al. 2012: 31).

To focus on just a single point on the continuum is to underestimate the influence of the other points in training an ideal candidate for music business success. There is a clear disconnection between industry and education with industry not greatly valuing the role that education has to play in the development industry personnel. Perhaps this disconnect occurs because of the over emphasis on entrepreneurship and not enough focus on the pre-cursor elements of creativity and innovation. It is beyond the scope of this paper; which is largely a literature review to suggest how entrepreneurship, creativity and innovation are best integrated into music business curricula, this is clear an area for further study. What is clear is that applying creativity, innovation and entrepreneurship to music business education would allow for new dimensions to be explored in terms of curriculum mapping and adopting appropriate skills sets towards the development of best practice in terms in terms of industry needs and as yet unexpressed entrant requirements.

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